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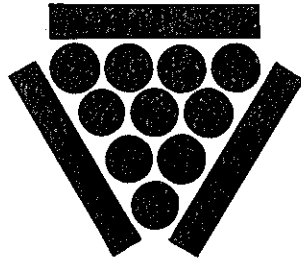
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commonwealth
secondary
scholarships
examination

afternoon session:
thursday
30 july
1970

time allowed:
two hours
test booklet
to be handed
in with
your answer
sheet

australian council for educational research
FREDERICK STREET, MANTHORN
VICTORIA, 3122



comprehension & interpretation (humanities)

instructions to candidates

In this test you are required to study printed and pictorial material, and to answer questions based on this material. The test consists of 6 units (97 questions in all) to be answered in two hours.

You will obtain the best possible score if you observe the following points: (1) Work carefully through the questions in the order in which they are given. (2) Don't waste too much time on any one question; if necessary, go on to the next question and come back to the difficult ones later. (3) If you think you know an answer, mark it—even if you are not certain you are correct. Marks will **not** be deducted for wrong answers. (4) Make sure that you mark the letter you have chosen in the correct line on your answer sheet.

answering

Each question has four alternative answers, represented by the letters A B C D. You must choose one answer from these alternatives.

Having done so, make sure you mark your answer correctly.

If you want to change an answer, erase your first mark completely. Try to avoid having to make erasures by not answering hastily. Take care that your pencil mark does **not cross** into another row or column, and that there are no marks or smudges on your answer sheet.

Now look through this booklet, but **don't start writing** until the supervisor tells you to do so.

UNIT 1

Questions 1-14

The questions in this unit are based on two passages. The first is an excerpt from an interview with 'Stan'; the second is a passage by Arthur Miller, an American playwright and author.

PASSAGE I

STAN: Yes, from then on I went with the Boys . . . The Boys? Well, our clique, we could be about 100, 150. Once we went over to the East End, there were 200 of us in cars and lorries and vans; we went to fight against the Greeks and Turkish down in the Commercial Road. It was a terrific punch-up. Only a few people got pulled in.

Ordinary way, of course, there weren't so many. Our clique, we'd meet in billiard halls, we'd play dice. For instance we might go to the Greek caff and play the juke-box, me and a few mates, and one of us might say, 'Let's go over to Camberwell and have a punch-up.' So we'd all go to a caff down that way, and one of us would say, 'Anyone here thinks he's a hard nut?' and then we'd bring out the Boys and there'd be a fight. Or else we'd try to get somebody out of a dance hall. We used to stand and look for a bit of bother, you know, someone'd look at us cheeky and we'd get him outside.

QUESTION: What about the fighting—how did you set about it?

STAN: Well, it'd start with fists like, and then somebody'd get rough. We used bottles and chains and hammers . . . Or we'd try to fight the Blacks. We used to shout at them in the street, 'You black bastards' to try to provoke them, to beat them up, like. Over Brixton way, we'd try to stop them getting off buses, to frighten them.

QUESTION: Did you yourself like fighting?

STAN: Ever since I was a little kid I wanted to make people be frightened of me . . . All along I had the ambition to be somebody. I never had the chance to be somebody . . .

That's why I say, it's the ordinary public that causes the trouble. If we walk into a cafe, they'd say: 'Sorry, we don't want none of you in here'; . . . they're afraid of trouble. And all the time you're just perfectly normal—it makes me wild when people stare and laugh at me. No one is going to look at the Boys and laugh and get away with it. Don't get me wrong; we don't take any notice of ordinary people or old people . . . But when a bloke gives me a look and he doesn't like the way I dress and perhaps he says, 'Cor, what a sight,' well I swing at him.

T. R. Fyvel: from *The Insecure Offenders*

- 1 Stan's reaction to the fight in the Commercial Road is best described as one of
- | | |
|-------------------------------|-------------------------------|
| A fearful involvement. | C detached interest. |
| B delight mixed with dislike. | D enjoyment mixed with pride. |

- 2 Which one of the following comments on teenage gangs is illustrated by what is said in the second paragraph of Stan's first speech?
- A Gangs looking for a fight pick on some one person even though no one has provoked them.
 - B The groups themselves rarely last very long but while they last a member's loyalties are entirely dominated by the gang.
 - C The members of these gangs do not want to become involved in a fight—it is just something that happens to them.
 - D The gangs are constantly struggling to maintain their hold on the territory they claim as their own and to assert their supremacy in that area.
- 3 The second paragraph of Stan's first speech suggests that the violence of Stan's gang was primarily
- A a way of passing the time.
 - B a deliberate attempt to get into trouble with the law.
 - C directed against those who had harmed members of the gang.
 - D an expression of the loyalty existing among the members of the gang.
- 4 Which one of the following descriptions of Stan's group follows from Passage I as a whole?
- A a large but closely knit unit
 - B one of a series of small cliques which usually fought among themselves but occasionally fought as a single larger unit
 - C a smaller group which on occasion joins with others to become part of a larger loosely knit unit
 - D a group which consisted of Stan and his close friends
- 5 The title of the book from which this interview is taken is *The Insecure Offenders*. Which one of the following quotations from the extract most clearly indicates Stan's insecurity?
- A 'It was a terrific punch-up. Only a few people got pulled in.'
 - B 'We used to shout at them in the street . . . to try to provoke them . . .'
 - C 'No one is going to look at the Boys and laugh and get away with it.'
 - D 'We used to stand and look for a bit of bother, you know . . .'

GO STRAIGHT ON

PASSAGE II

People no longer seem to know why they are alive; existence is simply a string of new experiences marked off by periods when people are at a stupefying spiritual and psychological standstill; the good life is basically an amused one.

Among the delinquents the same kind of mindlessness prevails. The boredom of the delinquent is remarkable mainly because it is so little compensated for, as it may be among the middle classes and the rich who can fly overseas, or refurbish the house, or at least go shopping. The delinquent is stuck with his boredom, stuck inside it, stuck to it, until for two or three minutes he 'lives'; he goes on a raid around the corner and feels the thrill of risking his skin or his life as he smashes a bottle filled with gasoline on some other kid's head. In a sense, it is his trip to Miami. It makes his day. It is his shopping tour. It is life. Standing around with nothing coming up is as close to dying as you can get. Unless one grasps the power of boredom, the threat of it to one's existence, it is impossible to 'place' the delinquent as a member of the human race.

With boredom in the forefront, one may find some perspective in the mélange of views which are repeated endlessly about the delinquent. He is a rebel without a cause, or a victim of poverty, or a victim of undue privilege, or an unloved child, or an overloved child, or a child looking for a father, or a child trying to avenge himself on an uncaring society, or whatnot. But face to face with one of them, one finds these criteria useless, if only because no two delinquents are any more alike than other people are. They do share one mood, however. They are drowning in boredom. The word rebel is inexact for them because it must inevitably imply a purpose, an end. The delinquent, far from being the rebel, is the conformist par excellence. He is actually incapable of doing anything alone.

Arthur Miller: in *Violence in the Streets*

- 6 In this passage the author sees the delinquent's raids as being primarily
- A a calculated risk undertaken by him.
 - B a way of working off resentment.
 - C an expression of youthful recklessness.
 - D an escape from a humdrum life.
- 7 In general terms the author implies that a delinquent's problem is that
- A he has no one who understands his mood.
 - B he can find no compensation for the meaninglessness of life.
 - C he is bound by loyalties to others in his gang.
 - D he feels compelled to protest against conformity.
- 8 The author of this passage prefers boredom to other explanations of violence among delinquents. Which one of the following best sums up the reason he gives for this preference?
- The other explanations
- A emphasize the responsibility of society but boredom emphasizes that of the individual delinquent.
 - B explain certain delinquent actions but not the attitude underlying them.
 - C refer only to certain delinquents, boredom is common to all.
 - D centre on the concept of the delinquent as a rebel.

For Questions 9-14 you need to compare Passage I with Passage II.

- 9 In the words of the author of Passage II, the punch-up in the Commercial Road would be
- A an instance of Stan's 'actually being incapable of doing anything alone'.
 - B Stan's 'trip to Miami . . . his shopping tour'.
 - C an example of 'a stupefying spiritual and psychological standstill'.
 - D an indication that 'no two delinquents are any more alike than other people are'.

- 10 Look at Stan's comments in the light of this statement: 'People no longer seem to know why they are alive; . . . the good life is basically an amused one' (*Passage II, first paragraph*). Which one of the following is the most accurate comment on the connection between this statement and Stan's comments?
- A The problem with delinquents is that they are unable to find ways of amusing themselves.
 - B The Boys engage in fights as they sense that the rest of society is a threat to their existence.
 - C Delinquents unlike most people are searching for reasons for their existence.
 - D Stan's delinquency stems from a preoccupation shared by most—looking for something to do.
- 11 The quotations given in A–D below are taken from the explanations for delinquency mentioned in *Passage II*. On the basis of the information given in *Passage I* which one of these is most applicable to Stan?
- A He is 'a victim of undue privilege'.
 - B 'He is an unloved child or an overloved child.'
 - C He is a 'child looking for a father'.
 - D He is 'a child trying to avenge himself on an uncaring society'.
- 12 Which one of the following plays a significant part in both *Passage I* and *Passage II*?
- A the reasons for gang fights
 - B the reactions of ordinary people to gang members
 - C the loyalties among members of a gang
 - D the similarities between the gangs and ordinary people
- 13 Which one of the following indicates a significant difference in content between *Passage II* and *Passage I*?
- A *Passage II* presents boredom as the reason for fighting; *Passage I* suggests that the Boys' fights are not associated with boredom.
 - B *Passage II* presents the major motivation of the delinquent as being very like that of others in the community; *Passage I* suggests that it is quite unlike that of others in the community.
 - C *Passage II* argues a single cause for delinquency whereas *Passage I* suggests several key factors at work.
 - D *Passage II* presents the delinquent as someone apart from the rest of the human race; *Passage I* emphasizes how like other people the Boys are.
- 14 Which of the following best sums up an important difference in the kind of viewpoint presented by Stan in *Passage I* and Arthur Miller in *Passage II*?

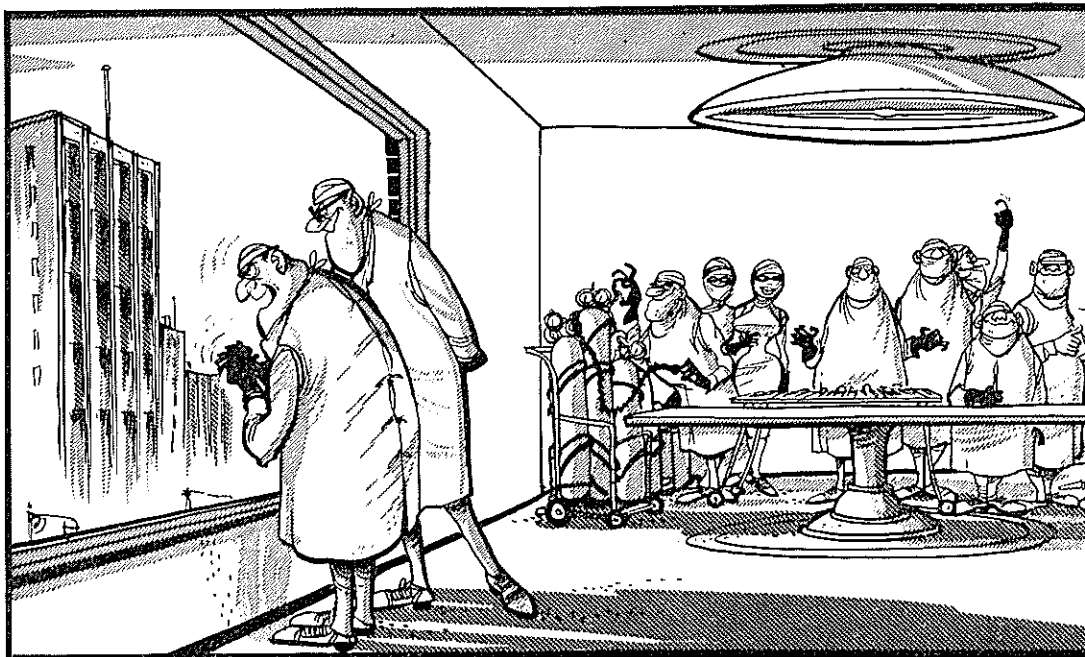
	<i>Passage I</i>	<i>Passage II</i>
A	lighthearted	serious
B	involved	detached
C	pedantic	flamboyant
D	personal	general

UNIT 2

Questions 15–36

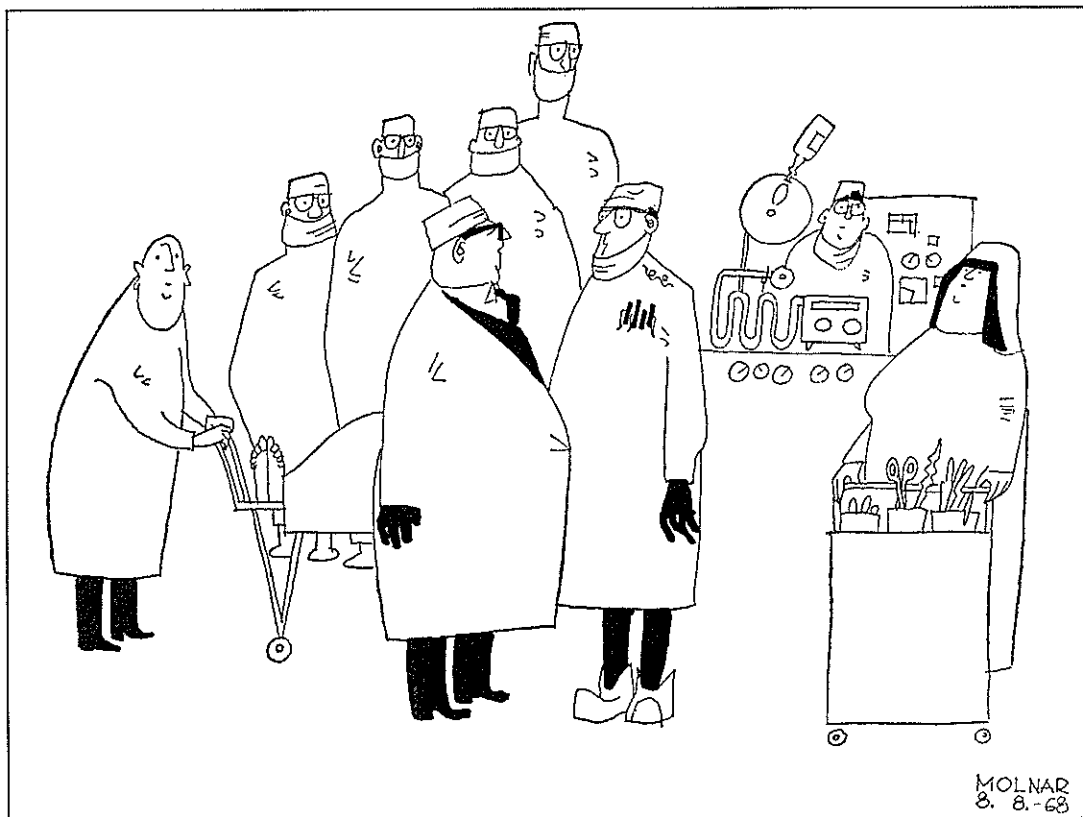
The material in this unit, two cartoons and two passages, is all connected with the topic of transplants.

CARTOON I



*"Stand by, here's one! Male, early 20s, sports car, speeding through red light . . .
For that you need a GREAT heart!!"*

CARTOON II



*"You can't have his heart though the brain is dead . . . Why? . . . Because we're just
about to give him a new brain."*

15. Cartoon II suggests that immediately before this scene one of the surgeons was
- A asserting that transplants of the brain were still too risky.
 - B arguing that transplants of the heart were simpler than those of the brain.
 - C proposing to transplant the heart of the patient referred to in the caption.
 - D refusing to allow the other surgeon to use the brain of one of his patients in a transplant operation.
16. Which one of the following contributes most to the dramatic tension represented in Cartoon II?
- A The same patient is both a prospective donor and a prospective recipient.
 - B The medical staff function unimaginatively.
 - C The desire for medical prestige conflicts with care for the patient's well-being.
 - D The equipment is inadequate for complicated transplant operations.
17. The way the facial features of the figures in Cartoon II have been represented suggests that the medical team is feeling
- A rebellious and annoyed.
 - B resentful and unhappy.
 - C stubborn.
 - D astounded.

For Questions 18–22 you need to compare Cartoon I with Cartoon II.

18. Which one of the following pairs of words best sums up a major feature of the situation as it is represented in Cartoon I and Cartoon II respectively?
- A contempt/bitterness
 - B recklessness/caution
 - C callousness/confusion
 - D cruelty/compassion
19. Both cartoons represent a situation in which there is a conflict of interests. In both cartoons this conflict of interests is primarily between the
- A doctors and the team members.
 - B doctors and the recipient or donor.
 - C leaders of the transplant teams.
 - D medical, technical and nursing staff.
20. Which one of the following qualities of the medical profession is more directly questioned in Cartoon I than in Cartoon II?
- A moral integrity
 - B surgical competence
 - C intelligence
 - D experience in the theatre
21. The statements in A–D below contrast the transplant teams in Cartoons I and II respectively. Which one of them most accurately sums up the sharpest contrast? In Cartoon I the team is
- A anxious to commence operating, while in Cartoon II the teams are anxious to complete the operation which has already been started.
 - B eager for action, while in Cartoon II the teams are frustrated by delay.
 - C inspired by agreement, while in Cartoon II the teams are dismayed by disagreement.
 - D insensitive to any risk, while in Cartoon II the teams are paralyzed by a sense of the risks involved.
22. Which one of the following pairs of words best reflects the image of the medical profession as it has been presented in Cartoons I and II respectively?
- A vultures/robots
 - B fiends/humanitarians
 - C realists/idealists
 - D barbarians/gentlemen

Passage I below is taken from a newspaper article written by a doctor and presents his point of view on heart transplants.

PASSAGE I

If a relative or friend of mine who had been offered a heart transplant asked my advice, my immediate impulse would be to say, 'Don't have it.' But before doing so I would want to put one question to the surgeons: 'Can you prevent his body from rejecting the new heart?' The answer ought to be, I believe, that they do not understand enough about the rejection phenomenon to control it effectively.

It is my opinion that in our present state of knowledge this operation should not be performed and it should never have been attempted. That is the central ethical problem; the discussions about defining death and controlling the circumstances under which organs are obtained, important as they are, remain side issues until we are able to decide the main issue.

The rejection phenomenon is dealt with mainly by steroid drugs. When signs of rejection are observed, the tendency is gradually to increase the dose of steroids until it reaches a level far outstripping any other situation in medicine in which they are used. At such a level the dose can disastrously undermine resistance to infection. We do not know who is going to do well on steroids and who is not.

Heart transplantation at the moment is **palliative** surgery. It can promise the patient no more than a very short extension of life in a carefully controlled environment and in the full glare of publicity. It may represent a fine technical feat but, as I have tried to show, this is not the issue. The operation can be done. Ought it to be done? In my opinion it may be good surgery, but it is poor medicine.

- 23 The most accurate summary of the main reason the writer of Passage I gives to support his opinion that heart transplants should be stopped is that
- A the highly complex surgical technological problems remain unsolved.
 - B the death rate of recipients is still too high.
 - C the ethical and social decisions involved in selecting the donor and the recipient should not be made by surgeons.
 - D medical complications arising after the operation remain unsolved.
- 24 The writer indicates his attitude to heart transplants under the conditions mentioned in Passage I. If there was no change in these conditions, the writer would most probably regard the continuation of heart transplants as
- A reasonable.
 - B unethical.
 - C essential to scientific progress.
 - D unnatural.
- 25 Look at the relationship of the final sentence of the first paragraph to the whole of the third paragraph. Which one of the following best states the relationship between these two?
- The last sentence of the first paragraph
- A expresses a firmly held opinion for which the third paragraph provides some specific evidence.
 - B gives a general factual statement for which the third paragraph supplies more detailed evidence.
 - C offers a speculation which qualifies what is said in the third paragraph.
 - D gives a generalization for which the third paragraph supplies a detailed illustration.

Questions 26-30

Passage II below presents a different view of transplants. Read it carefully, keeping in mind the other material you have been considering in this unit.

PASSAGE II

I have in honesty to admit that I feel in myself—as I know others do—a deep, instinctive repugnance for this spare-part surgery which is not capable of a wholly rational explanation. Such feelings, I am well aware, can be, and have been, dismissed as mere obscurantism. Yet the feeling of revulsion persists. It is to do with a sense that all creation pre-eminently deserves respect—the animals, the plants and trees and grass, the folds of the hills and the sweep of the plains, the very stones and soil, and especially man. That our present way of life is carrying us in the opposite direction—toward using creatures and crops and one another without respect; greedily, arrogantly, bull-doing out whatever stands in our way, breeding weird animal grotesques for our meat, subordinating crops, fruits, the forests and the water-springs, everything, to our purposes without reference to nature and its exigencies.

Somehow, to me, the heart transplants are part of this process. **Man trying to grasp at some kind of crazy renewal of himself—of heart, of kidney, of liver. Toying with the notion, perhaps, deep in his unconscious, of reanimating his waning fertility. Envisaging, even, a self-induced immortality.** Living for ever, like an old vintage car—each part replaceable, even the battery or headpiece—as it wears out. Man achieving everlasting life, not because his soul is immortal and belongs to eternity, but because his body can continue to exist in time till the end of time. What an immortality that would be! It recalls Swift's terrible account of the Struldbrugs, those melancholy creatures of the Kingdom of Laputa, who, unable to die, spend their days envying the dead.

- 26 Passage II indicates that the author rejects any notion of the desirability of
- A human progress.
 - B prolonging man's physical life.
 - C immortality of the soul.
 - D the maximum use of natural resources.
- 27 In the first three sentences the author's main statement concerning his convictions is that they are
- A sincere and logical.
 - B tentative and inexplicable.
 - C rare and uncertain.
 - D deeply felt and persistent.
- 28 The author considers 'spare-part surgery' (*first paragraph*) as
- A an expression of the supremacy of mankind.
 - B a reversion to 'obscurantism'.
 - C a further extension of 'our present way of life'.
 - D an expression of man's respect for creation.
- 29 Which one of the following statements best describes what is emphasized in the second half of the first paragraph?
- A Man should not interfere with nature.
 - B Man forgets the beauty of nature when he utilizes natural resources.
 - C The demands of nature are as important as those of man.
 - D In utilizing natural resources, man should respect the harmony of the natural order.

- 30 In the sentences in bold type, the author suggests that the mainsprings of transplant surgery may well lie in man's fear of
- A immortality.
 - B senility.
 - C insecurity.
 - D injury.

For Questions 31–36 you need to compare two or more of the cartoons and passages presented in this unit.

- 31 Which one of the following best summarizes a point about transplant operations which is suggested both by the cartoonists and the writers?
- A There is a danger of transplant operations lowering respect for human life.
 - B Transplant operations will always be irreconcilable with the best interests of medicine.
 - C The increase of spare-part surgery will increase the scope for developing better surgical techniques.
 - D Transplant operations are an indication of man's 'envisaging, even, a self-induced immortality'.
- 32 In the words of the author of Passage I the situation depicted in Cartoon II most probably represents
- A 'the central ethical problem' of heart transplants.
 - B one of the 'side issues' involved in heart transplants.
 - C an example of the 'palliative surgery' involved in current heart transplants.
 - D an example of 'the rejection phenomenon'.
- 33 The author of Passage II suggests that heart transplants indicate a lack of respect for man. Which one of the following most closely matches this attitude?
- A the doctors' conversation in Cartoon II
 - B the opinion given in Passage I, second paragraph
 - C the discussion of the rejection problem in Passage I, third paragraph
 - D the comments on surgery given in Passage I, fourth paragraph

Questions 34–36 consist of statements related to the cartoons and the passages.

For each of the statements answer

- A if it most closely parallels the point of view expressed in Cartoon I.
- B if it most closely parallels the point of view expressed in Cartoon II.
- C if it most closely parallels the point of view expressed in Passage I.
- D if it most closely parallels the point of view expressed in Passage II.

34 It now seems that the immunologist, rather than the heart surgeon, is the most vital member of the transplant team.

35 Surgeons are not only becoming corpse snatchers, but worse, are even eager for people to die.

36 The central consideration in transplants is no longer the patients' wishes but the skill and interests of the surgeons.

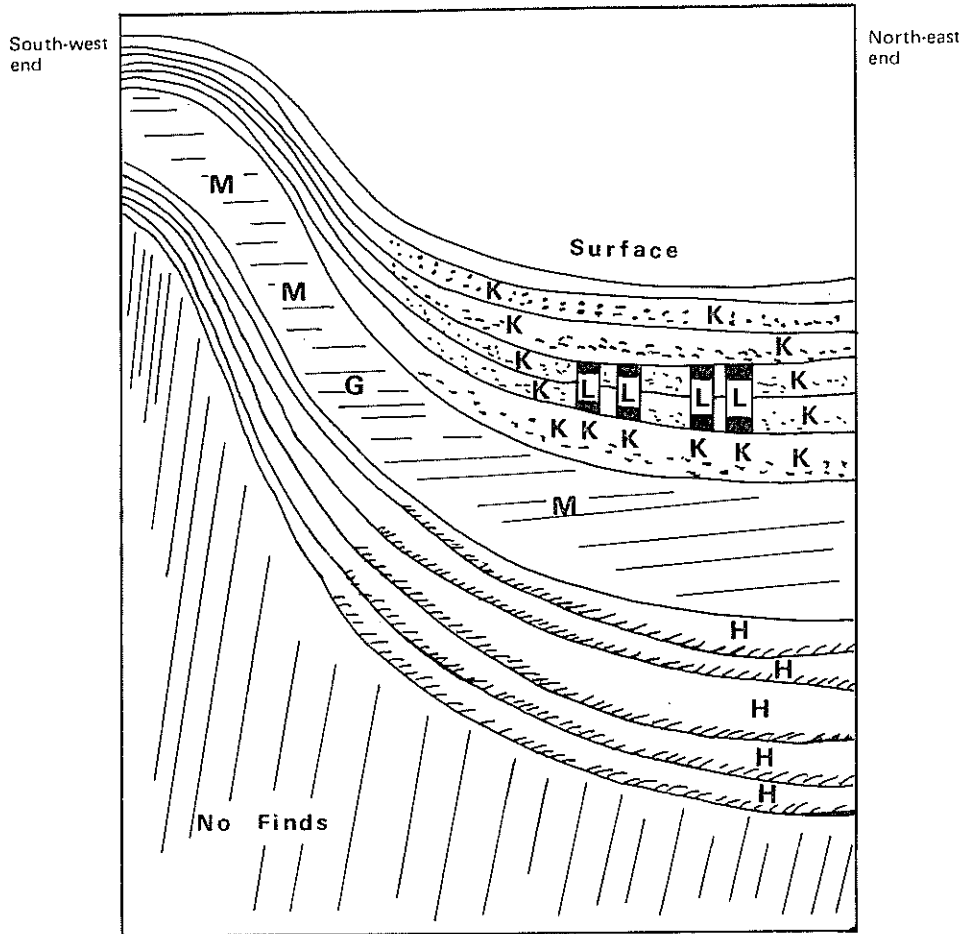
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UNIT 3

Questions 37-45

This unit presents material connected with an archaeological excavation in a river valley. A deep pit was dug at the site. First, study the diagram of the pit together with the list of observations made at the site.



Cross-section of pit dug at site

KEY

K: defined layers with rubbish

L: graves

M: 8 ft of clean clay—no distinct layers

G: fossilized bone

H: defined layers with rubbish

OBSERVATIONS

The following observations were made at the site :

- 1 The clearly defined clay layers (K) contained household rubbish, soot and broken fire-brick.
- 2 In the area near the graves these layers (K) also contained clay tablets with inscriptions similar to, but older than, the inscriptions in the graves (L).
- 3 Objects found in the rubbish of all the layers marked (K) were of similar types and were similar to the objects in the graves.
- 4 Beneath the clean clay (M), clearly defined layers of clay (H) containing rubbish began again. The rubbish was of primitive, hand-made, painted pottery, flint and stone implements ; and a brick, different from and older than the bricks at higher levels, was found.
- 5 Most of the objects found in the layers (K) and (H) were at the north-east corner of the pit.

ASSUMPTIONS

Now read the following assumptions which are necessary for the interpretation of the observations:

- 1 When a river floods, a layer of clay is left behind when the waters recede. Each flooding of the river leaves behind another deposit of clay. Such deposits can be seen as distinct layers.
- 2 In this area such distinct layers took 30 years, the lifetime of one generation, to deposit.
- 3 During floods, small objects are likely to be washed into low-lying areas by the flood waters.
- 4 In any particular location, objects found nearer the surface were most probably used at a more recent date than those found at a greater depth.
- 5 Objects found near the dwellings of a tribe or group of people indicate their activities.
- 6 Each tribe has a distinctive culture; i.e. the materials used in their houses, their implements and their art will differ from those of an unrelated tribe.
- 7 Writing is a relatively recent form of communication belonging only to advanced tribes.

- 37 Which one of the following most probably contained evidence of the earliest human activity in this area?
- | | |
|---------------------------------|---------------------------------|
| A the top layer (<i>K</i>) | C the bottom layer (<i>K</i>) |
| B the bottom layer (<i>H</i>) | D the fragment (<i>G</i>) |
- 38 Which one of the following is the best evidence that the people who had occupied the layers (*K*) were more advanced than those who had occupied the layers (*H*)?
- A The rubbish in the upper layers (*K*) contained nothing very valuable.
 - B In the upper layers (*K*), the dead are buried in graves, whereas no human remains were found in the lower layers (*H*).
 - C Only in the upper layers (*K*) are found remains of materials containing written inscriptions.
 - D The remains of the people in the upper layers (*K*) are in ground which is higher than the remains of the other people.
- 39 Which one of the following provides the most complete explanation for the rubbish found above and below the graves (*L*) in the layers (*K*)?
- A Several generations of a tribe buried their dead in an area containing the rubbish of earlier generations; later generations of the same tribe ceased to bury their dead in the same area.
 - B Each successive generation which occupied these layers buried their dead in the same places as they buried their rubbish.
 - C Later generations buried their dead in ground which contained the demolished dwellings and outdated implements of earlier generations.
 - D Only one generation of a tribe had occupied this area and these people had been buried among the materials of their society by a flood.
- 40 Of the following, the most likely explanation for the presence of the fossilized bone (*G*) in the clean clay (*M*) is that
- A it had been dropped by someone at that point.
 - B it had been washed down from the layers (*K*) immediately above.
 - C it is all that remains of a grave at that site.
 - D it had been washed downstream during flooding.

- 41 Which one of the following assumptions used together with Observation 4 would most definitely indicate that different tribes had occupied this area?
- A Assumption 1
 - B Assumption 3
 - C Assumption 4
 - D Assumption 6
- 42 There is evidence in the information given, that the occupants of the site described in Observation 4
- A probably wrote on paper or parchment which perished leaving no permanent record.
 - B lived earlier than the people whose site is described in Observation 1.
 - C lived further to the north-east than the people whose site is described in Observation 2.
 - D built their houses on the 8 feet of clean clay (M).
- 43 The excavation of this whole site provided some evidence that
- A a knowledge of writing predated the ability to make crude hand-made pottery.
 - B brick making was invented at the same time as the art of writing.
 - C an early form of writing used clay as the material on which to write.
 - D brick making was an early invention and the technique used did not change through the ages.
- 44 The nature of the materials found in both the graves (L) and the layers (K) most probably indicates that the tribe which dug the graves
- A was unrelated to the tribe whose rubbish was in the layers (K).
 - B were strangers to this area.
 - C was of a similar culture to the tribe whose rubbish was in the layers (K).
 - D was culturally less advanced than the tribe whose rubbish was in the layers (K).
- 45 There were recurring floods in this area. Which one of the following pairs of observations and assumptions is necessary for this conclusion ?
- A Observation 1 and Assumption 1
 - B Observation 2 and Assumption 3
 - C Observation 3 and Assumption 3
 - D Observation 4 and Assumption 4

GO STRAIGHT ON

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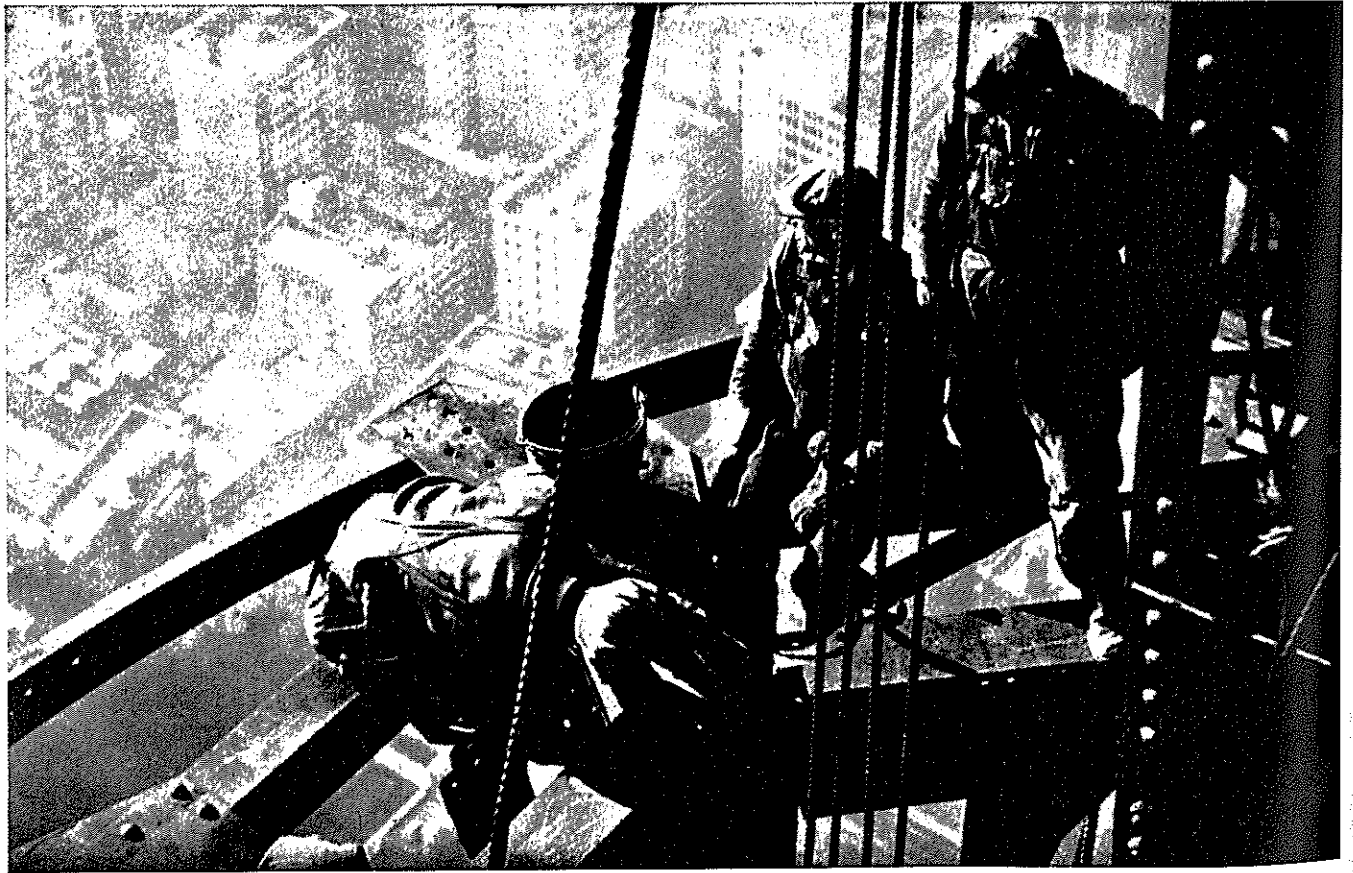
UNIT 4

Questions 46-57

This unit consists of photographs. The photographs labelled **Types A-D** on pages 17-20 illustrate four types of photographic composition. Two examples have been given of each type. Study the examples noting the **differences** between each of the four types and the **likenesses** between the two examples given for each type.

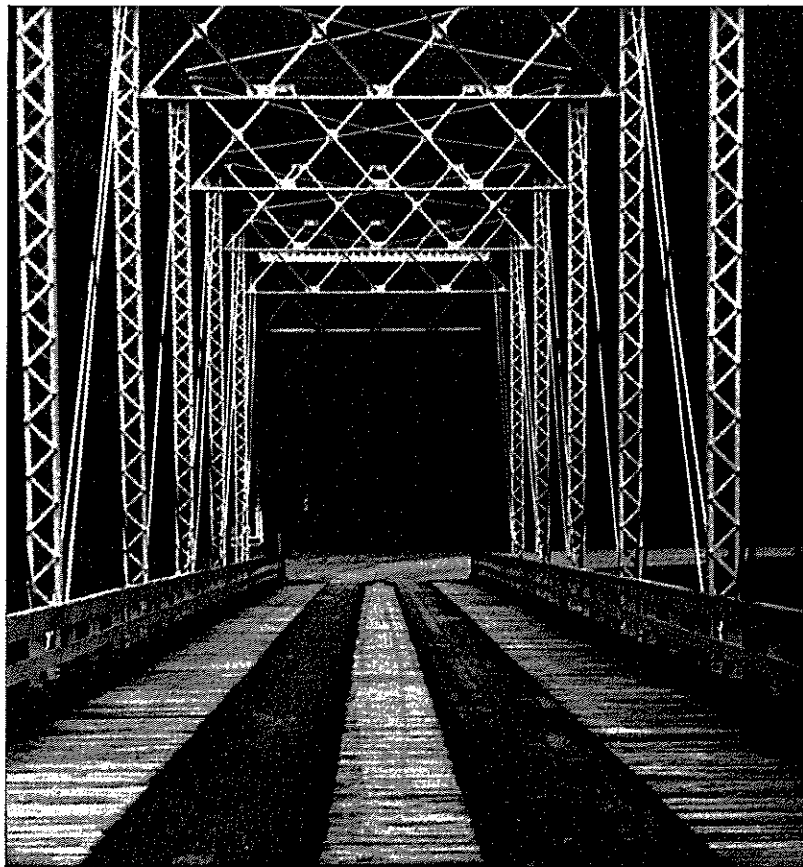


André Kertész: *Rooster*



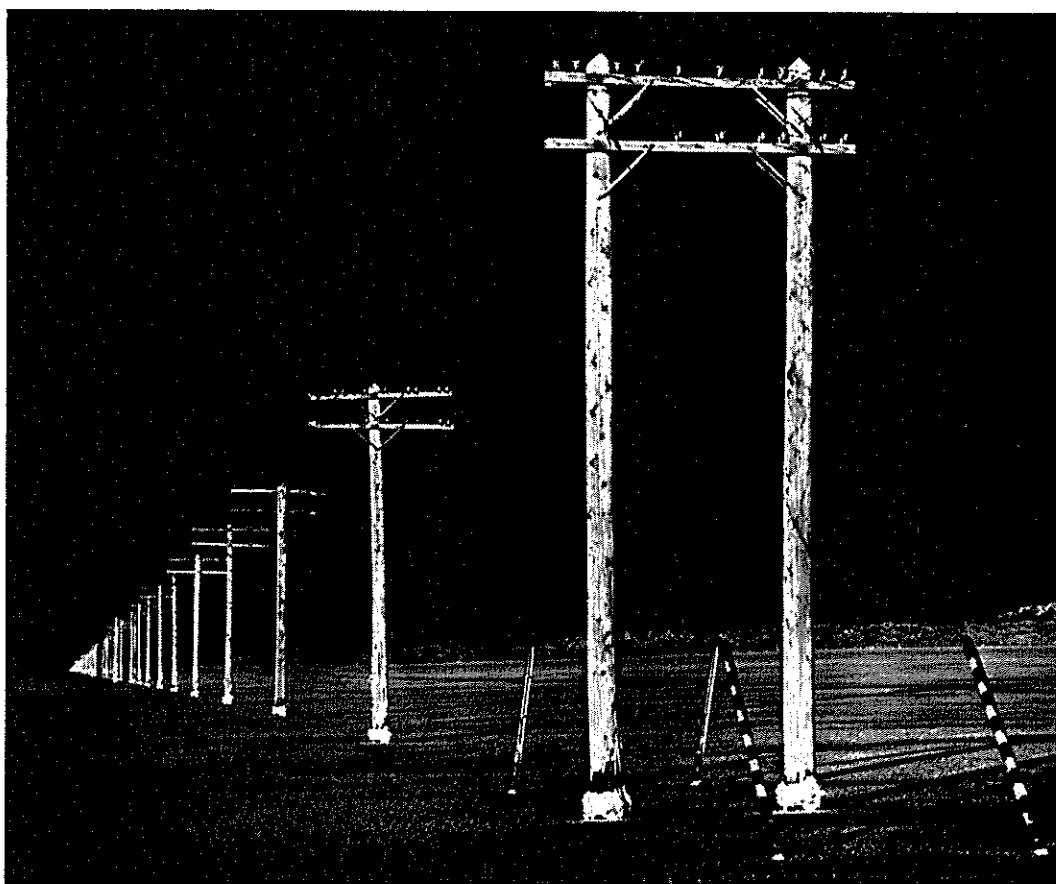
Lewis W. Hine: *Workmen*

TYPE B *Example i*



Molly Malone Cook: *View of the Bridge*

TYPE B *Example ii*



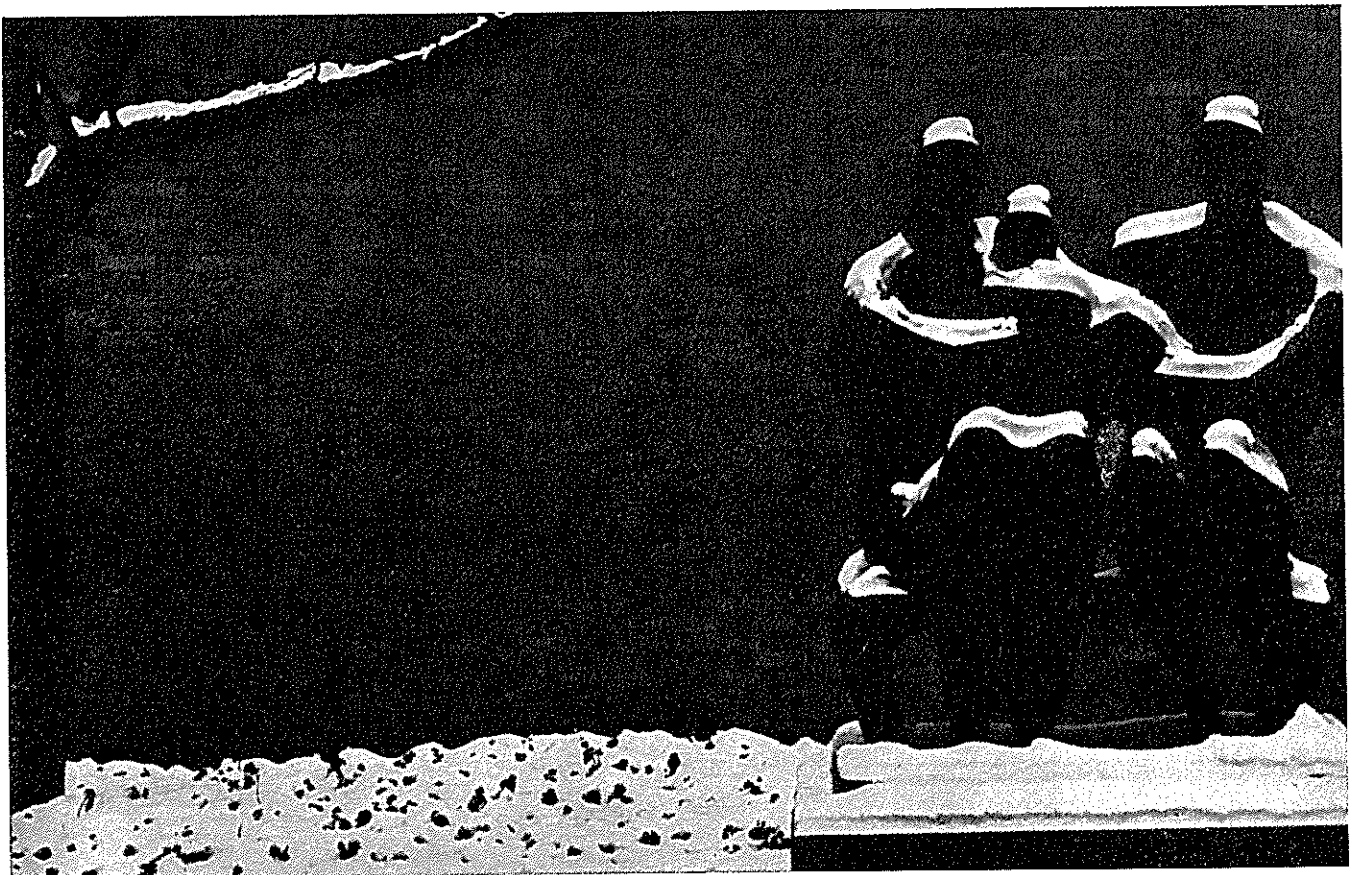
Fritz Goro: *Poles*

TYPE C *Example i*



W. Eugene Smith: *Toys*

TYPE C *Example ii*



Jeffrey A. Gordon: *Henry Moore Sculpture*

TYPE D *Example i*



Harry Lapow: *Washington Baths*

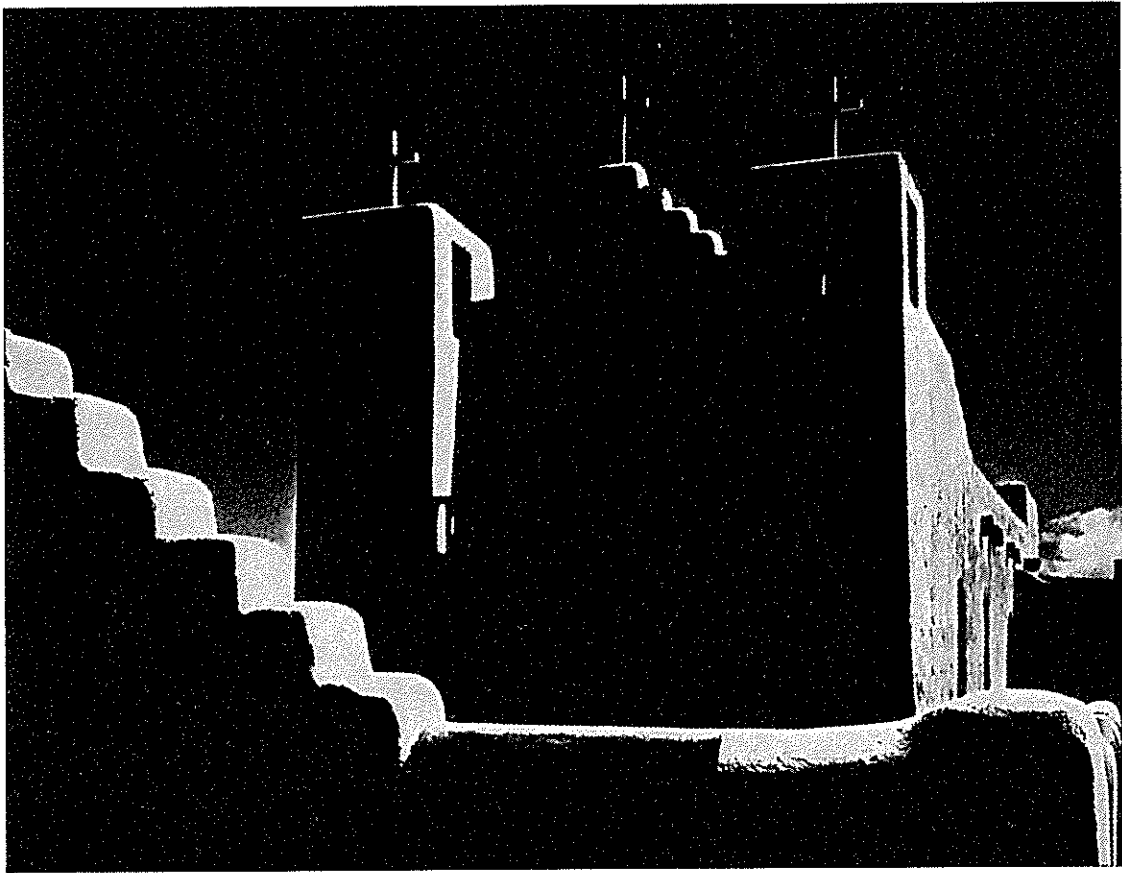
TYPE D *Example ii*



Harry Lapow: *Cemetery*

Questions 46-52

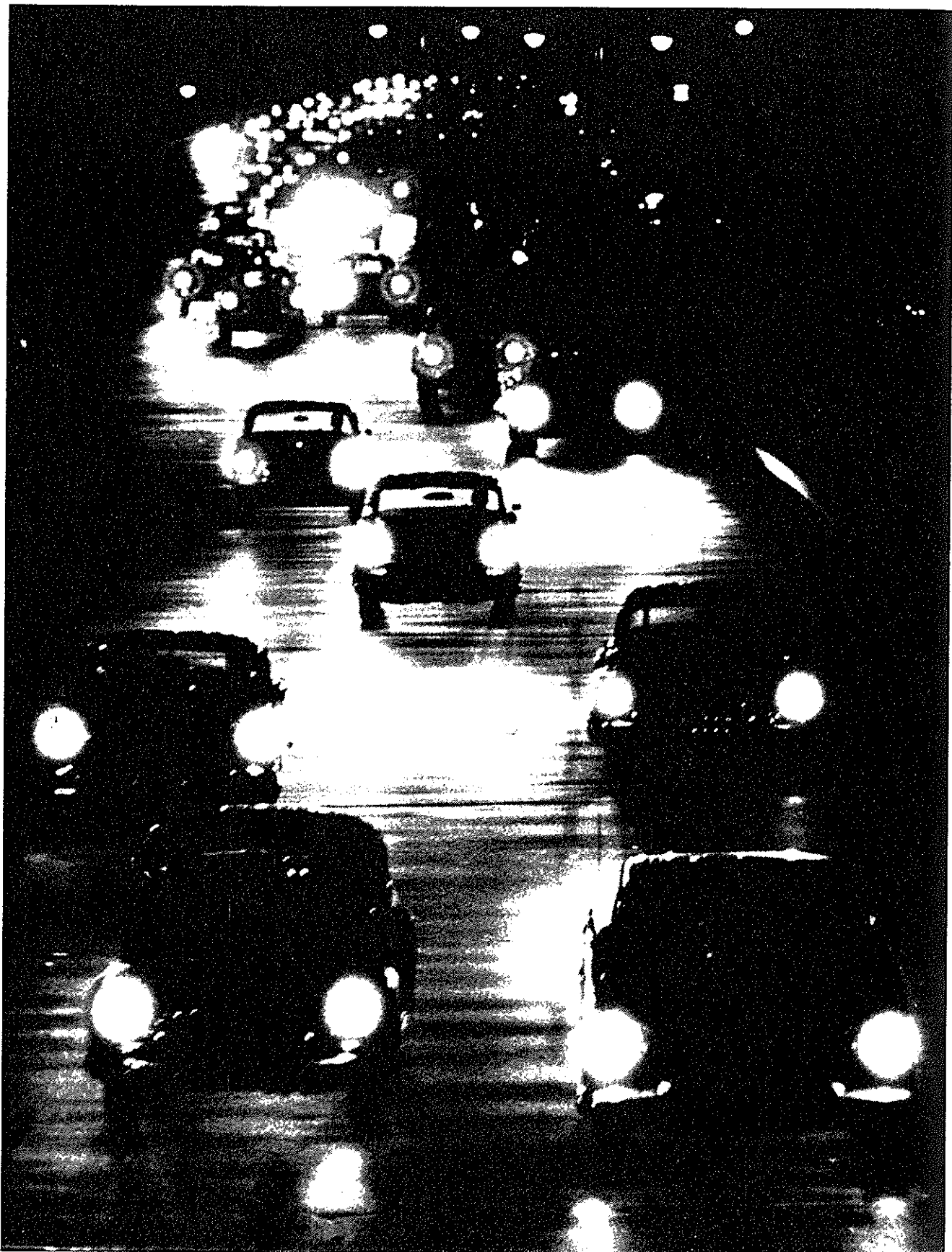
Now classify each of the following photographs 46-52 (on pages 21-25) as A, B, C or D by matching each photograph to one of the four types.



Ralph Morse: *An Old Mission*



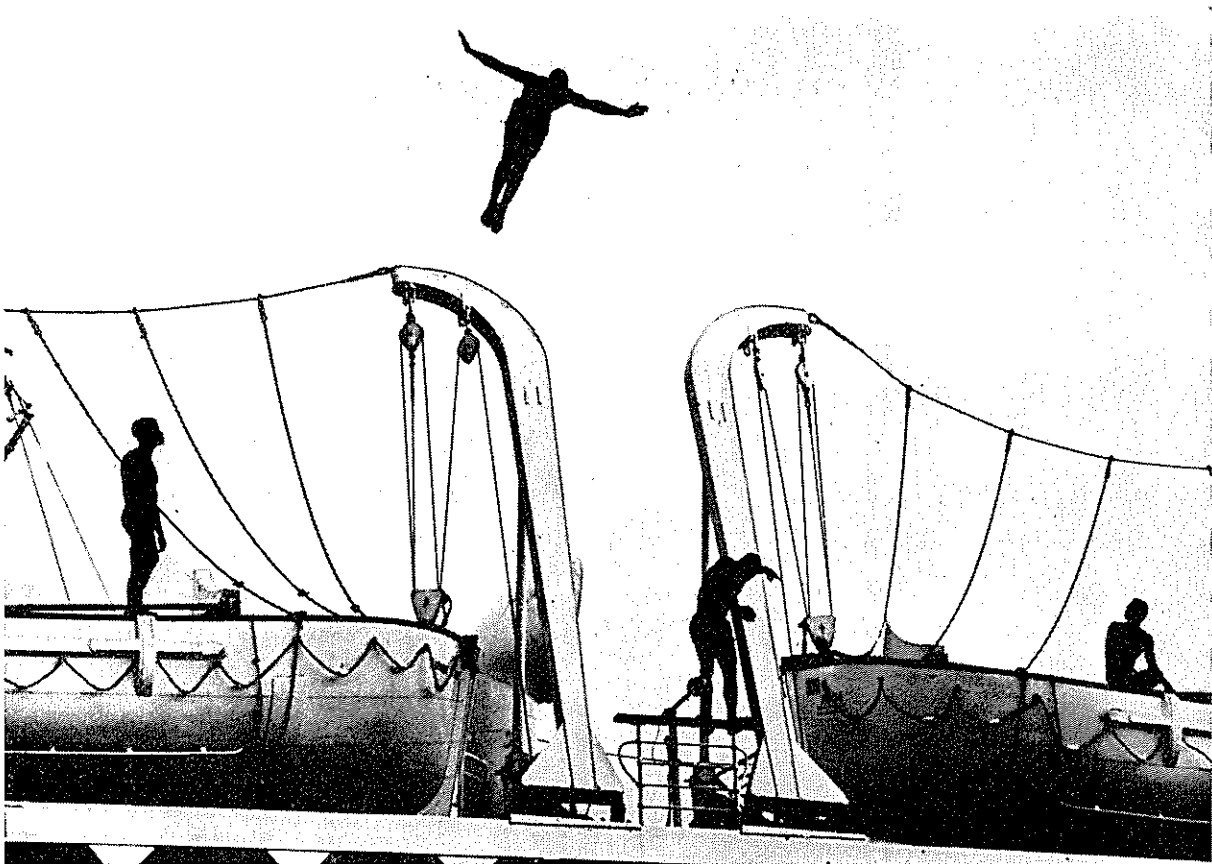
Charles Harbutt: *Subway*



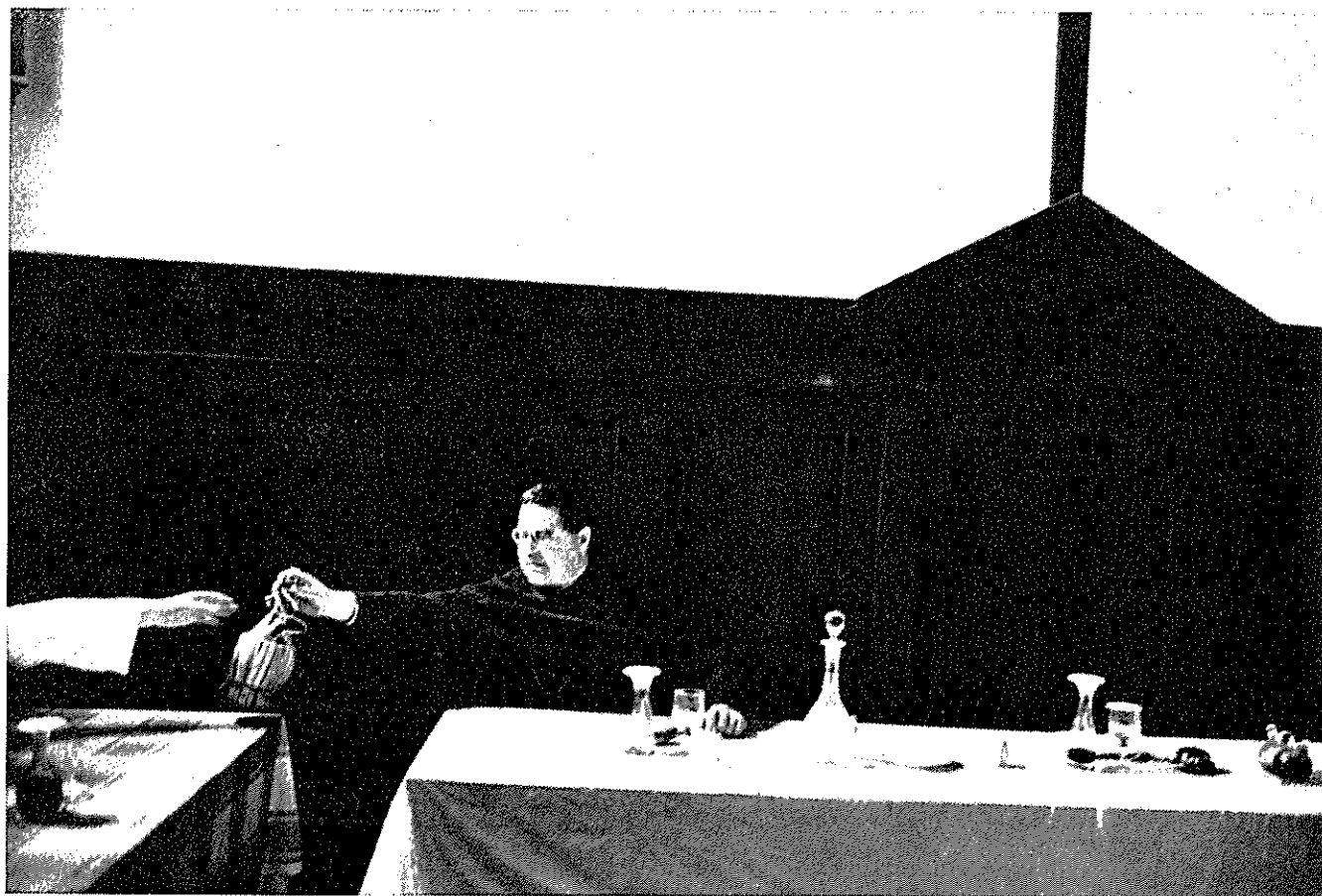
Ted Russell: *Night Riders*



Burt Glinn: *Rice Fields*



Tibor Hirsch: *Coin Divers*



Elliott Erwitt: *Prego*



Howard Sochurek: *Ferryboatman*

53 Below is another photograph which combines two of the categories A-D as given above. This photograph represents a combination of

A Type A and Type B.

B Type C and Type D.

C Type B and Type D.

D Type A and Type C.



Sanford Roth: *Alfred Hitchcock*

For Questions 54-57 you need to refer to all the photographs presented in this unit. The number in the brackets refers to the number of the photograph.

- 54 The use of a photograph to provide an accurate record of the daily routine is most probably best illustrated by
- | | |
|--|--|
| A Ralph Morse: <i>An Old Mission</i> (46). | C Burt Glinn: <i>Rice-Fields</i> (49). |
| B Ted Russell: <i>Night Riders</i> (48). | D Elliott Erwitt: <i>Prego</i> (51). |
- 55 In which of the following photographs is repetition a key element?
- | | |
|---|--|
| A Ralph Morse: <i>An Old Mission</i> (46) | C Elliott Erwitt: <i>Prego</i> (51) |
| B Charles Harbutt: <i>Subway</i> (47) | D Sanford Roth: <i>Alfred Hitchcock</i> (53) |
- 56 Compare *Prego* (51) with *Ferryboatman* (52). Which one of the following states an important similarity between them?
- | |
|--|
| A the focus of attention on the fine detail of the figures |
| B the strong contrast between black and white |
| C the direction in which the figures are facing |
| D the off-centre placement of the main figure |
- 57 It has been said that the essence of photography is the catching of a split-second in time. In which one of the following photographs has this element probably been most crucial?
- | | |
|---|---|
| A Ralph Morse: <i>An Old Mission</i> (46) | C Tibor Hirsch: <i>Coin Divers</i> (50) |
| B Charles Harbutt: <i>Subway</i> (47) | D Howard Sochurek: <i>Ferryboatman</i> (52) |

GO STRAIGHT ON

UNIT 5

Questions 58–76

The material in this unit consists of three prose passages and one photograph, all commenting on Sicily.

PASSAGE I

Sicilians say nature covers their island with wild flowers to celebrate Persephone, who was gathering them when Pluto abducted her. We drove through fields of daisies, anemones, marigolds, meadows of red poppies, valleys of iris bluer than the heavens, and rows of ripening orange groves. There were also flaming spikes which I didn't recognize and a tiny lilac blossom that looked like heather. It was the time of the spring harvest and the farmers were gathering peas, piling the green pods high on their gay donkey carts. Cart-painters are Sicily's popular historians—they treat legend and fact with equal spontaneity. Sicily's history is long and tumultuous. It was all on the carts.

As we moved farther into the hills, the villages became meaner and poorer. Each town was an island of despair, as if nature, lavishing her beauty on the fields, reserved all her ugliness for the habitations of men. Barren little houses clustered together, their only sewerage disposal being a street gutter slimy with filth. Children and goats sunned themselves in the mud.

Towns had only two colours—the yellow-brown of stone and the black of death. Finding comfort in mourning, the Sicilian seems to long for death. Only children and unmarried women do not wear black. Breeding is the diversion of the poor; birth and death the preoccupations of the under-privileged; sorrowing their perverse joy. What with large families and high infant mortality, hardly a family exists that doesn't face death each year. Looking down a village street, it seemed as if a whole people were mourning the death of their country.

Herbert Kubly: from *Easter in Sicily*

- 58 This passage is filled with a sense of vitality and a sense of despair. The contrast between them is most clearly brought out by the references to the
- | | |
|-----------------------|--|
| A towns and villages. | C children's sorrows and joys. |
| B legends of Sicily. | D colours of flowers and homes or dress. |
- 59 Which one of the following contrasts is basic to the passage as a whole?
- | | |
|-------------------------------|------------------------------------|
| A present with past | C painted carts with barren houses |
| B natural with man-made world | D sun with mud |
- 60 Sicilians 'find comfort in mourning'. Which one of the following taken from the final paragraph is nearest in meaning to this?
- | |
|--|
| A 'Breeding is the diversion of the poor; . . . ' |
| B ' . . . the Sicilian seems to long for death.' |
| C ' . . . sorrowing [is] their perverse joy.' |
| D ' . . . birth and death [are] the preoccupations of the under-privileged.' |
- 61 That death is an ever-present reality in Sicily is most definitely suggested in the comment from the passage on
- | |
|---|
| A the large families and the high infant mortality. |
| B the barren little houses and the despair of their occupants. |
| C the poverty of the villages and their insanitary conditions. |
| D the way the villages became meaner and poorer as the author's party moved farther into the hills. |

Below is a photograph which together with its caption also comments on certain aspects of Sicilian life.



They give the impression it is a holiday, and indeed it is, an almost perpetual holiday.

- 62 If both Passage I and the photograph are taken into consideration, the point of the caption below the photograph is
- A the length of periods of unemployment among the villagers.
 - B the fact that Sicilians are always in mourning.
 - C the sense of holiday that the gaiety of the Sicilian countryside gives.
 - D the contrast of the towns and villages with the countryside.

PASSAGE II

This land is like one of the many beautiful little girls who are to be seen in the alleys of its townships. The beauty is there in her face beneath the scabs, the dishevelled hair and the torn and tattered clothes; and one can visualize already the look of intelligence and lively nobility which a proper upbringing would give to those features, just as one can imagine the closed regard of suffering and near-wickedness which less happy circumstances might breed in its place.

As often happens in under-developed areas, many of the people, intelligent and willing though they be, are imprisoned by their own static world and have not the technical means, nor the education, nor the organizing ability to know what to do or how to set to work to improve their conditions. In the face of this impotence, in the land and in life itself, there remains nothing but sadness and chaos. Some of these people escape. Many are blind to the full extent of their plight, while others understand but give up easily before the massive difficulties with which they are faced, and the dangerous hostility of the powerful. Still others have given warning of this waste and of its enormous scale, insisting that the only way to obtain any concrete, sustained action to eliminate it is for both the people and the authorities to meet together to face this and other well-defined problems. The greatest and most impious of all the forms of waste in their view—the waste of human life and the landslides of the earth—are true, and they are not some inescapable punishment of witchcraft but clearly recognizable phenomena, perfectly capable of correction. But what has been the fate of these people? Many have been ignored and others have been murdered.

Danilo Dolci: from the preface to *Waste*

- 63 The first paragraph suggests that the way the country develops will be determined by whether or not it has a 'proper upbringing'. Which one of the following best sums up the connection between a 'proper upbringing' and the second paragraph?
The second paragraph indicates
- A the difficulties involved in providing a 'proper upbringing'.
 - B why a 'proper upbringing' will not solve Sicily's problems.
 - C that Sicily is very likely to receive a 'proper upbringing'.
 - D the detailed requirements for a 'proper upbringing'.
- 64 Passage II mentions that some people have advocated a definite way to act in order to reduce the waste of human resources in Sicily. This is
- A to give Sicilian children a proper upbringing.
 - B to organize people to set to work to improve their conditions.
 - C for the people and the authorities jointly to tackle the problem.
 - D to correct the problem of belief in witchcraft.
- 65 Which one of the following is **not** given as a reason for the disorder and sadness of the Sicilians?
- A The earth is subject to periodic landslides.
 - B The people are lazy and don't like to work.
 - C The people have inadequate equipment.
 - D The authorities have not done all they could.
- 66 Of what group of people is it said, 'Many have been ignored and others have been murdered'?
- A those who believe that the waste of human life can be prevented
 - B those who believe that suffering is punishment for witchcraft
 - C those who are blind to the full extent of their plight
 - D those who give up easily because of the difficulties

- 67 In his comparison of Sicily with one of its beautiful young girls, the writer has drawn attention to
- A its great potential for either nobility or corruption.
 - B a very beautiful country that has been utterly devastated.
 - C a poor country with little potential for beauty.
 - D its great suffering and its wickedness.

PASSAGE III

A yellow, poisonous dust floats over a world of fallen dwellings. Tens of thousands of humans wander aimlessly across the countryside looking for food, shelter, warmth, the solidarity of other humans. Their villages are rubble. They walk away, choosing the direction where it seems there might be help, but along the road they meet other people like themselves, unequipped for the heavy rain, and they all stand together, waiting. In January 1968 Western Sicily was a microcosm of the world after an atomic war.

A week after the earthquake, people were still wandering or camped round fires in the fields. By the time the tents were up, the sun stopped shining—as it often does in Sicily in January—and the tents sank into the mud. It should have been obvious that old people, women and children could not spend more than a few nights in muddy tents at temperatures bordering on freezing point.

The Italian TV, as usual, managed to transform chaos into the vision of a coordinated plan. A famous Sicilian artist expressed what many felt: 'The TV programmes ought to teach us how useless is our tearful sentimentalism. But all we do is create commissions and committees, or put on shows. Never anything practical, nothing dignified, all rhetoric.'

The Sicilian earthquake hit the traditional zone of poverty. It shook down the walls of a world already long forgotten and despairing. It was, as Danilo Dolci said, the murder of misery. At first nobody could protest against the gods, against the craters of hot sand and sulphur-gas that formed in the hills; but when the dust settled there were those who pointed out that a lot of the houses would have survived if they had been built to a minimum standard.

Last week the authorities coped with the earthquake by their time-honoured methods of dealing with the permanent Sicilian tragedy: a free railway ticket and two pounds per head expenses en route. They did not know where they were going.

Bruce Renton: in *New Statesman*, Friday 26 January 1968

- 68 Which one of the following most aptly sums up the overall picture presented in this passage?
- A great violence gradually but steadily quieted
 - B great suffering quite ineffectively coped with
 - C great generosity inefficiently distributed
 - D great poverty very generously relieved
- 69 In the fourth paragraph, the writer refers to Dolci's phrase 'the murder of misery'. Which one of the following is most consistent with the meaning given to this phrase in the context of Passage III?
- A Unhappiness has been abolished.
 - B Misery has killed many people.
 - C Miserable people have been violently destroyed.
 - D The earthquake brought misery and violent death.
- 70 It is stated in the fourth paragraph, 'At first nobody could protest against the gods.' In its context this primarily means that
- A man is helpless in the face of the acts of the gods.
 - B people were too shocked to react immediately to the disaster.
 - C nobody could blame nature for the extent of the disaster.
 - D no one dared to criticize the gods for what had happened.

- 71 The final paragraph comments on the authorities' 'time-honoured' method of dealing with Sicily's problems. Which one of the following is the best instance of this time-honoured method?
- A the token help given to allow victims to emigrate
 - B the foreign aid provided for the needy
 - C the tents sent to provide shelter
 - D the use of TV to comfort the homeless

For Questions 72–76 you need to compare two or more of the pieces of material presented in this unit.

- 72 Which one of the following extracts from Passage III most closely echoes the viewpoint of the second and third paragraphs of Passage I?
- A 'A yellow, poisonous dust floats over a world of fallen dwellings.'
 - B ' . . . how useless is our tearful sentimentalism.'
 - C 'Never anything practical, nothing dignified, all rhetoric.'
 - D ' . . . a world already long forgotten and despairing.'
- 73 On which one of the following points do Passage I and Passage III most clearly agree?
- A The poor are the victims of disaster.
 - B Badly built houses are a major cause of poverty.
 - C The towns destroy the beauty of the countryside.
 - D The Sicilians never do anything practical.
- 74 On which of the following does Passage II place a stress not found in Passage III?
- A the unspoilt beauty of the land
 - B the widespread sadness and chaos
 - C the tragic waste of human life
 - D the possibility that the plight of Sicily can be overcome
- 75 Passages II and III agree in stressing that
- A the public authorities are ineffective.
 - B Sicily is like a world seen after a destructive war.
 - C Sicilians meet tragedy with tears and sentimentality.
 - D the tragedy in Sicily need not have occurred.
- 76 In the context of all the information which has been given, which one of the following phrases describes most aptly the condition of Sicily and the Sicilians?
- A ' . . . nature, lavishing her beauty on the fields, reserved all her ugliness for the habitations of men.' (*Passage I*)
 - B 'They give the impression it is a holiday, and indeed it is, an almost perpetual holiday.' (*photograph caption*)
 - C 'Many have been ignored and others have been murdered.' (*Passage II*)
 - D ' . . . a world already long forgotten and despairing.' (*Passage III*)

UNIT 6

Questions 77-97

Each piece of material in this unit represents an impression of and reaction to some aspect of industrial cities. Initially the questions take each piece of material separately; at the end of the unit they involve comparisons of various pieces of the material. N.B. Roman numerals have been used to identify each piece of material.

Now work through the material and questions given on pages 34-39.

I

A description of the ironworks in a particular city

To the south of them, a mile and a half off, in the wreathing mist of the Cauldron Bar Ironworks, there was a yellow gleam that even the capricious sunlight could not kill, and then two rivers of fire sprang from the gleam and ran in a thousand delicate and lovely hues down the side of a mountain of refuse. They were emptying a few tons of molten slag at the Cauldron Bar Ironworks. The two rivers hung slowly dying in the mists of smoke. They reddened and faded, and you thought they had vanished, and you could see them yet, and then they escaped the baffled eye, unless a cloud aided them for a moment against the sun; and their ephemeral and enchanting beauty had expired for ever.

Arnold Bennett: from *Clayhanger*

- 77 The feeling conveyed by this extract is predominantly one of
- | | |
|---------------------|---------------------------|
| A fearful devotion. | C admiration and wonder. |
| B distrust. | D delight and excitement. |
- 78 The emptying of a few tons of molten slag is presented here as
- | | |
|--------------------------------------|--|
| A marring the surrounding landscape. | C adding to the refuse of this city. |
| B having its own kind of splendour. | D increasing the beauty of the sunlight. |

II

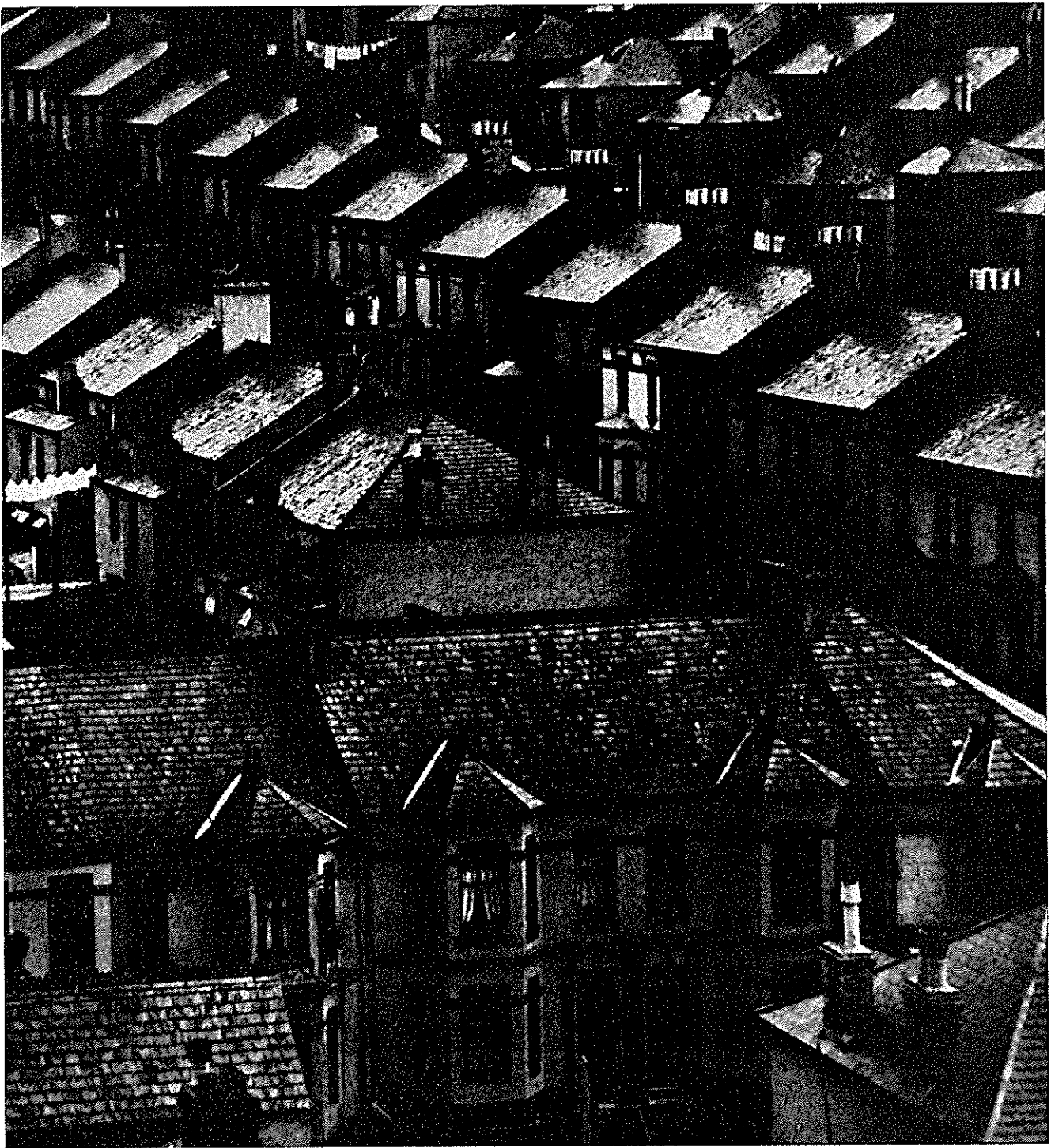
City Number

The soiled city oblongs stand sprawling,
The blocks and house numbers go miles.
Trucks howl rushing the early morning editions.
Night-club dancers have done their main floor show,
Tavern trios improvise 'Show me the way to go home'.
Soldiers and sailors look for street corners, house numbers.
Night watchmen figure halfway between midnight and breakfast.
Look out the window now late after the evening that was
On a south sky of pigeon-egg blue
Long clouds float in a silver moonbath.

Carl Sandburg

- 79 The contrast between the buildings and the sky respectively in this poem is best described as one of
- | | |
|-----------------------|-----------------------|
| A roughness/softness. | C order/chaos. |
| B squalor/purity. | D vastness/smallness. |
- 80 Which one of the following best conveys the point of view from which the poem as a whole is written?
- | | |
|-----------------------------|--------------------------------|
| A 'oblongs stand sprawling' | C 'Show me the way to go home' |
| B 'house numbers go miles' | D 'after the evening that was' |

III



Bill Brandt: *Roofs*

- 81 Of the following which one best represents the quality of city living given by this photograph?
- | | |
|------------|----------------|
| A filth | C formality |
| B monotony | D sluggishness |

IV

A City Park

Timidly
Against a background of brick tenements
Some trees spread their branches
Skyward.
They are thin and sapless,
They are bent and weary—
Tamed with captivity;
And they huddle behind the fence
Swaying helplessly before the wind,
Forward and backward
Like a group of panicky deer
Caught in a cage.

Alter Brody

- 82 The major point of this poem is that trees in the city
- A are the victims of their unnatural surroundings.
 - B are too buffeted by the wind to grow properly.
 - C relieve the ugliness of the brick buildings.
 - D fail to make the parks attractive.
- 83 'They are thin and sapless,
They are bent and weary—'
Which one of the following best indicates the reason emphasized in the poem for the trees being like this? They are
- A planted in the wrong kind of soil.
 - B insufficiently protected from the wind.
 - C hemmed in by the city.
 - D old and worn out.
- 84 This poem presents the reaction of trees to their surroundings as if the trees were capable of feeling. Which one of the following sums up the predominant feeling of these trees?
- A uncertainty
 - B fearful helplessness
 - C calm acceptance
 - D sheer terror

V

It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

Charles Dickens: from *Hard Times*

- 85 Which one of the following best describes this author's reaction to this city?
- A fascinated distaste
 - B unqualified hostility
 - C angry but amused
 - D sad but understanding

- 86 The effect of Extract V stems from several different characteristics. Three of the words below contribute to this effect. Which one does not?
- | | |
|----------------|--------------|
| A exaggeration | C repetition |
| B hesitation | D fluency |

VI



Robert Dickerson: *Boy in a Street*

- 87 The street scene presented here is best described as
- | | |
|----------|----------|
| A stark. | C clean. |
| B nice. | D ugly. |

VII

The anguish in the depths of skyscraper streets
Lifting eyes hawkhooded to the sun's eclipse.
Sulphurous your light and livid the towers with heads that thunderbolt the sky
The skyscrapers which defy the storms with muscles of steel and stone-glazed hide.
But two weeks on the bare sidewalks of Manhattan
—At the end of the third week the fever seizes you with the pounce of a leopard
Two weeks without rivers or fields, all the birds of the air
Falling sudden and dead on the high ashes of flat rooftops.
No smile of a child blooms, his hand refreshed in my hand,
No mother's breast, but only nylon legs. Legs and breasts that have no sweat nor smell.
No tender word for there are no lips, only artificial hearts paid for in hard cash
And no book where wisdom may be read.

Léopold Sédar Senghor: from *New York*

- 88 The effect of the buildings presented here is best described as one of
A ruthlessness. C endlessness.
B compactness. D crowdedness.
- 89 'With heads that thunderbolt the sky' suggests that the skyscrapers
A have their power only limited by the depths of the sky.
B are unable to dominate the sky as they do the streets.
C thrust themselves fearlessly into the sky.
D blot out even the sky with all its vastness.
- 90 Which one of the following best describes the inhabitants of this city?
A They are insensitive to each other and incapable of spontaneous feeling.
B They are desperately unhappy but unable to help themselves.
C They have become like wild animals roving in the jungle.
D Their apparent arrogance hides a real capacity for sympathy and joy.

VIII

She saw the stiffened bodies of the colliers, which seemed already enclosed in a coffin, she saw their unchanging eyes, the eyes of those who are buried alive: she saw the hard, cutting edges of the new houses, which seemed to spread over the hillside in their insentient triumph, a triumph of horrible, amorphous angles and straight lines, the expression of corruption triumphant and unopposed, corruption so pure that it is hard and brittle: she saw the dun atmosphere over the blackened hills opposite, the dark blotches of houses, slate roofed and amorphous, the old church-tower standing up in hideous obsolescence above raw new houses on the crest of the hill, the amorphous, brittle, hard edged new houses advancing from Beldover to meet the corrupt new houses from Lethley, the houses of Lethley advancing to mix with the houses of Hainor, a dry, brittle, terrible corruption spreading over the face of the land, and she was sick with a nausea so deep that she perished as she sat. And then, in the blowing clouds, she saw a band of faint iridescence colouring in faint colours a portion of the hill. And forgetting, startled, she looked for the hovering colour and saw a rainbow forming itself. In one place it gleamed fiercely, and, her heart anguished with hope, she sought the shadow of iris where the bow should be.

D. H. Lawrence: from *The Rainbow*

- 91 Which one of the following best represents the effect of the town on the land as it is presented in this extract?
A remorseless death C victorious battle
B bribery and corruption D infectious disease

For Questions 92–97 you need to compare two or more of the pieces of material given in this unit.

- 92 VIII and II are most alike in
- A an emphasis on the ugliness of city houses.
 - B the suggestion of the effect cities have on their inhabitants.
 - C an emphasis on the triumph of cities over nature.
 - D the suggestion that beauty is to be found in the natural rather than the man-made.
- 93 The description of a city which contrasts most sharply with that presented in VIII is given in
- A I, from *Clayhanger*.
 - B II, *City Number*.
 - C V, from *Hard Times*.
 - D VI, *Boy in a Street*.
- 94 Which one of the following emphasizes the aspect of cities presented in III, *Roofs*?
- A II, *City Number*
 - B IV, *A City Park*
 - C V, from *Hard Times*
 - D VII, from *New York*
- 95 Look at VI, *Boy in a Street*. In which one of the following quotations is the relationship of the city to its inhabitants most similar to that suggested here?
- A 'Night-club dancers have done their main floor show, Tavern trios improvise "Show me the way to go home". Soldiers and sailors look for street corners, house numbers.' II
 - B '... people equally like one another, who all went in and out at the same hours ...' V
 - C 'No smile of a child blooms, his hand refreshed in my hand,' VII
 - D '... the stiffened bodies of the colliers, which seemed already enclosed in a coffin ...' VIII
- 96 Look at the description of the buildings given in VII. The attitude to the buildings expressed there is most like that in
- A I, from *Clayhanger*.
 - B IV, *A City Park*.
 - C V, from *Hard Times*.
 - D VIII, from *The Rainbow*.
- 97 'Man must realize that he is being steadily destroyed by his own greatest invention—the city.' Which one of the following most strongly supports this statement?
- A I, from *Clayhanger*
 - B II, *City Number*
 - C V, from *Hard Times*
 - D VII, from *New York*

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